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DRYDEN'S *TEMPEST* AS A SOURCE OF BODMER'S *NOAH*

In Shakespeare's *Tempest*, Act I, scene ii, Prospero, in the course of his conversation with Ariel, recalls the following incident:

Refusing her grand hests, she did confine thee,
By help of her more potent ministers
And in her most unmitigable rage
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years
If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howl'd away twelve winters.¹

Two passages very similar to this appear in Bodmer's *Noah*. The first occurs in a characterization of the giant Gog:

Ihn vergnügte, wann er auf einen Sklaven erzürnt war,
Eine Fichte zu spalten, und Hand und Fuss in der Spalte
Eingekerkert drei Tag' ihn schwächen zu lassen.

[Canto V, ll. 487-89.]²

Later, Bodmer's angel Raphael commands the two giants, Gog and Perez, to prepare the lumber required for the ark. After issuing the command he adds the direful threat:

Murret ihr unter der Bürde, so will ich den Eichbaum zerspalten,
Und euch beide will ich in sein knorrichtes Eingeweid' klemmen,
Bis ihr drei langsame Tage darin verheult habt.

[VI, 143-45.]

The striking resemblance between these German and English passages was noted by Ellinger, and again by Köster. Ellinger remarks cautiously: "Vielleicht hat Prosperos Erzählung von Ariels Gefangenschaft, der Sturm, I, ii, Bodmer die Anregung zu der

¹ Globe edition, ll. 274-79, 294-96.

² This and the following passage are quoted from the edition of 1765; they are not contained in the shorter version of 1750. All the other citations, however, are made from the edition of 1750: *Noah, ein Helden-Gedicht*, Frankfurt und Leipzig, published anonymously.

Erfindung gegeben."¹ Köster's inference is very positive: "Diese Stelle ist ein Beweis dafür, dass Bodmer, ebenso wie Haller, Shakespeare sehr gut gekannt hat."²

The motif, to be sure, is Shakespearean; but Bodmer, I believe, did not derive it from Shakespeare. In 1667 Dryden, in collaboration with Sir William Davenant, prepared an adaptation of Shakespeare's *Tempest*, and in it took over almost word for word the lines from Shakespeare quoted above.³ Many other passages in Bodmer's *Noah* are, as I shall proceed to show, clearly derived from Dryden's play. It was therefore from Dryden's version rather than from Shakespeare's that Bodmer derived his cloven pine and oak.

It may not be amiss to recall at this point that Bodmer was an inveterate borrower of literary material. Nor did he attempt to conceal the fact; on the contrary, he was surprisingly ready to confess his borrowing proclivity, and on several occasions was even at some pains to justify his practice.

In Dryden's adapted *Tempest* Prospero, the Duke of Milan, is, by his usurping brother Antonio, borne out to sea together with his two young daughters, Miranda and Dorinda, and put ashore on a remote island. Novel situations subsequently arise from the fact that Prospero's ward Hippolito, who is likewise brought to the same island, has never beheld a woman,⁴ while Prospero's daughters have never looked upon a man other than their father. Here on the lonely, enchanted island the members of the little group pass their days, the daughters being kept in one cave and—without their knowledge—Hippolito in another. Fifteen years have elapsed

¹ C. F. Nicolai, *Briefe über den itzigen Zustand der schönen Wissenschaften in Deutschland* (ed. G. Ellinger), p. xix. The *Briefe* were first published in 1755. Nicolai had read the *Noah* in the edition of 1752, which contains the second of the two passages quoted above. He classes that passage with the "Märchen, die allen Witz der Kunstrichter erschöpfen würden, wenn sie in einem alten Dichter ständen, und die bei einem neueren Dichter ganz und gar nicht zu entschuldigen sind" (1755 ed., p. 56). He does not suspect the source of the passage.

² C. O. Frh. von Schönaich, *Neologisches Wörterbuch* (ed. A. Köster), p. 499.

³ *The Tempest*, in *The Works of John Dryden* (ed. Scott and Saintsbury), III, 124.

⁴ Cf. Act I, sc. ii. This idea, as Dryden himself states in the preface to the play, was conceived by Davenant as the "counterpart to Shakespeare's plot." In the Shakespearean play Miranda is represented as having seen but two men prior to her meeting with Ferdinand, who is, as she confesses [Act I, sc. ii], "the first That e'er I sighed for."

since their arrival in their island abode. A ship founders upon the shore. Miranda sees the disaster, and makes report:

. . . . Sister, I have news to tell you:
In this great creature [*sc.* the ship] there were other creatures;
And shortly we may chance to see that thing
Which you have heard my father call a man.

[Act I, sc. ii.]

Eventually Hippolito and the sisters meet; Miranda retires, and Hippolito and Dorinda enter into conversation.

In the *Noah*, Japhet, who has never set eyes upon a woman, chances upon Sipha's three daughters; two of them withdraw, and Japhet enters into conversation with the third.¹

The most notable of Bodmer's specific borrowings from Dryden's play are listed below. The English passages have been arranged in the order of their occurrence; opposite each will be found the German parallel passage or passages.

*The Tempest*²

*Noah*³

Act I, sc. ii

Mir. I have heard
My father say, we women were made
for him [*sc.* man].

[P. 128.]

. . . . die Liebe, den letzten, den
göttlichsten Abdruck,
Die hat der Schöpfer dem Adam
tief in sein Herz eingegraben:
Für ihn ausgeschaffen bracht Gott
ihm die Mutter der Menschen.

[III, 103-5.]

Eben die Liebe hat Gott auch in
unser Herz eingegraben,
Für uns ausgeschaffen bringt Gott
uns die Töchter des Sipa.

[III, 110-11.]

¹ It appears highly probable that Wieland's *Zemin und Gulindy* is indebted to this episode of Japhet and Sipa's daughter as contained in the *Noah*—a relation which was overlooked by Budde in his *Wieland und Bodmer* (cf. p. 140). The motif in Wieland's poem is the same; nor are verbal correspondences between the two poems lacking.

² The quotations are from the edition mentioned in note 3 on p. 248.

³ The quotations are from the edition of 1750; see note 2 on p. 247. In this edition the borrowed passages are at times closer to the text of the *Tempest* than they are in later editions.

The Tempest

Act II, sc. ii

Hip. Sir, I have often heard you
say, no creature
Lived in this isle, but those which
man was lord of.

Why, then, should I fear?

Prosp. But here are creatures which
I named not to thee,

Who share man's sovereignty by
nature's laws,

And oft depose him from it.

[P. 138.]

Prosp. Imagine something between
young men and angels;
Fatally beauteous, and have killing
eyes:

Their voices charm beyond the
nightingale's;

They are all enchantment: Those,
who once behold them

Are made their slaves for ever.

[P. 138.]

Noah

Wahrlich ein Mädchen muss eine
besiegende Macht in sich haben,
Dass es den Ernst und den höhern
Verstand des Mannes bezwinget,
Welcher bey seiner Anmuth den
kürzern zieht und verschwindet.

[III, 28–30.]

Nichtsdestoweniger geh ich mit
vollem Vertrauen hinüber,
Diesem schönen Geschlecht zu be-
gegnen, und von ihm zu kommen,
Ohne dass unter dem Liebreiz die
Hoheit des Mannes erliege.

Erstlich zwar hoff ich des Siphia
Töchter seyn besser erzogen,
Als den Himmel der Schönheit zum
Fall der Weisheit zu brauchen,
Welche der Schöpfer dem Mann zum
Merkmal der Herrschaft ertheilt
hat.

[III, 34–39.]

Sie sind ein Mittelding zwischen
dem Jüngling und Engel.

[III, 62.]

. . . Mädchen der unteren Erde,
von welchen mein Vater

Warnend sagte, sie tödteten mit
den verletzenden Augen,
Und mit Worten hauchten sie Gift
in der Jünglinge Herzen.

[I, 169–71.]

. . . In Wahrheit weiss ich nicht
Was das ist, mit den Augen umbrin-
gen, mit Worten vergiften.

[I, 174–75.]

Dieses Entzücken . . .

Scheinet mir eine natürliche Zau-
berey, die uns verstricket.

[III, 206, 212.]

The Tempest

Hip. Are they so beautiful?
Prosp. Calm sleep is not so soft;
 nor winter suns,
 Nor summer shades, so pleasant.
Hip. Can they be fairer than the
 plumes of swans?
 Or more delightful than the peacock's
 feathers?
 Or than the gloss upon the necks of
 doves?
 Or have more various beauty than
 the rainbow?—
 These I have seen, and, without
 danger, wondered at.

[P. 139.]

Prosp. But all the danger lies in
 a wild young man.

[P. 140.]

Act II, sc. iii

Dor. Though I die for it, I must
 have the other peep.

[P. 143.]

Dor. I'm told I am
 A woman; do not hurt me, pray,
 fair thing.

Hip. I'd sooner tear my eyes out,
 than consent
 To do you any harm.

[P. 143.]

Noah

Ist sie so gross als man sagt, ist die
 Schönheit der Mädchen so mäch-
 tig?

[III, 44.]

Weder der sanfte Schlaf ist so sanft,
 noch der Sommerlaube
 Kühlende Schatten so lieblich.

[III, 63–64.]

Können sie heller seyn, als die
 weissen Federn der Schwäne;
 Oder anmuthiger als der Glanz an
 dem Nacken der Tauben;
 Oder sind ihre Farben verschiedner
 und feiner vertheilet,
 Als der vielfärbigte Bogen in einem
 treufelnden Staube,
 Welchen ein Wasserfall sprützt,
 den die Sonnen-Stralen gebrochen?
 Dieses sind Schönheiten, welche
 man ohne Gefährlichkeit siehet.

[III, 45–50.]

Was für ein Loos steht euch von den
 wildern Männern zu fürchten!

[III, 819.]

Aber wie grosse Gefahr der Anblick
 der Mädchen begleitet,
 Könnt ich der Neugier nicht wider-
 stehn das Wunder zu sehen.

[III, 51–52.]

. . . . du kömmt nicht uns zu
 verletzen.

An statt dich verletzen zu wollen,
 Bin ich bereit mein Leben mit
 deinem Blut zu verweben.

[I, 147–49.]

The Tempest

Dor. I've touched my father's and
my sister's hands,
And felt no pain; but now, alas!
there's something,
When I touch yours, which makes
me sigh.

[P. 144.]

Act III, sc. ii

Pros. you shall see
Another of this kind, the full-blown
flower,
Of which this youth was but the
opening bud.

[P. 153.]

Dor. That dangerous man runs
ever in my mind.

[P. 155.]

Dor. it looked so lovely,
That when I would have fled away,
my feet
Seemed fastened to the ground.

[P. 156.]

Dor. touching
His hand again, my heart did beat
so strong,
As I lacked breath to answer what
he asked.

[P. 156.]

Noah

Aber vornemlich durchlief mich
ein zärtlich pochendes Fühlen
Mit so lieblichen Schlägen, dass ich
von starker Empfindung
Seufzete, da ich die Hand des einen
Mädchens ergriffen.

[III, 71-73.]

Sonderbar eine von ihnen, die deren
Hand ich ergriffen,
Eine nicht völlig entwickelte Rosen
-Knospe: sie blickt erst
Mit halb verhülltem Antlitz aus
ihrem deckenden Flohre.
Lasset mir diese, und theilet euch in
die übrigen beyden,
Zwo ausgebreitete Rosen in ihrer
vollkommenen Blüte.

[III, 77-81.]

Und das Gefühl ist mir seitdem
immer geblieben, abwesend
Schweben die lieblichen Bilder mir
vor dem Gesicht, sie besuchen
Mich nicht bloss in den Stunden
mitternächtlichen Schlafes.

[III, 74-76.]

Dieses Entzücken, das uns beym
Anblick der weiblichen Schönheit
Mit so starker Gewalt überfiel, das
unsere Füße
An den Boden befestigt'.

[III, 207-9.]

Dieses Pochen und Zittern in un-
serm schwerathmenden Busen,
Dieses Entzücken, das
. . . . uns der Sprache beraubte.

[III, 206-9.]

The Tempest

Act III, sc. v

Mir. There's nothing ill can dwell
in such a temple:
If the evil spirit hath so fair a house,
Good things will strive to dwell
with it.

[P. 171.]

Noah

Mich bedünkt es nicht glaublich,
dass solch ein Himmel der Schön-
heit
Schuldige Geister besitzet.
[III, 66-67.]

Aber wo so viel Schönheit wohnt,
wohnt auch gewiss so viel Tugend.
Sollte das Böse solch eine schöne
Behausung besitzen,
O so würde das Gute versucht,
Platz bey ihm zu nehmen.
[III, 222-24.]

Act III, sc. vi

Ferd. All beauties are not pleasing
alike to all.

[P. 177.]

Jegliche Schönheit thut nicht den
gleichen Eindruck auf alle.
[III, 149.]

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